



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

one of the best-known artists in the country, who introduced Mr. —— to me, and the latter expressed his unbounded admiration of the work and earnestly desired to purchase it, but I was firm in my first original determination to keep it to myself, and carried it tenaciously until long after since. And I declined all his considerations and offers, but his sound reasoning to the effect that by selling this, it would have chances of being appreciated by art lovers and that my labors would be richly rewarded by its introduction to the public, whereas such attainment would be out of the question by confining it to my own family, convinced me and finally I surrendered it to Mr. —— for his good reasoning, not for the money he paid for it.

Mr. ——, who is one of the foremost experts on art, approved my work as the best metal work ever produced by any Japanese, and this recommendation gives me the highest honor and pleasure any architect or artist could reasonably wish.

I hereby swear that this work was done by my father and myself, who were the direct descendents of the family of Koyano, sculptors and architects.

COPYISTS' PRIVILEGES IN EUROPEAN MUSEUMS

THE January number of the Bulletin contained a notice of the increased student facilities in the Metropolitan Museum, with special reference to the removal of the restrictions on sketching and copying paintings. The liberal action of the Trustees in permitting copying from the collections without restrictions of any kind was taken after careful consideration of the usages of other museums, especially those of Europe.

The result of the investigation is not without general interest, and the following note has been prepared from the replies received in answer to a circular letter sent to all of the important museums.

The questions asked were:

Is copying allowed?

What pictures may be copied?

Is there a restriction with regard to signature?

Is there a restriction with regard to size?

Are copies marked?

Replies were received from the following:

The National Gallery, Wallace Collection (Hertford House), National Gallery of British Art, and Sir John Soane's Museum of London; The City of Birmingham Museum & Art Gallery; The Walker Art Gallery of Liverpool; Musée du Louvre, Musée National du Luxembourg, of Paris; the Royal Galleries of Italy (all of the Royal galleries and museums of Italy are governed by the same regulations); Museo Civico Correr, Galleria del Palazzo Ducale of Venice; Museo Nazionale e Scavi di Pompeii of Naples; The Hermitage and the Imperial Museum of Alexander III of St. Petersburg; Kunsthistorisches Hof-Museum of Vienna; Nacionas de Pintura y Escultura del Prado, Madrid; Ryks-Museum of Amsterdam; Royal Museums of Berlin; and the Königliche Gemälde-Galerie of Dresden.

Permission to copy is given in all museums except the Wallace Collection of London, where the arrangement of the furniture and the works of art, with the pictures, is such that it is impossible to grant facilities for this kind of work without impeding the public. It is, however, permitted to sketch with a note-book. Most museums allow all of their paintings to be reproduced except those that are copyrighted or those on loan, in which cases permission must first be received from the owners of the pictures or of the copyright.

In Sir John Soane's Museum, London, no definite regulations are laid down, each case being judged on its own merits. The City of Birmingham Museum and Art Gallery does not allow water-colors to be copied, and the Munich Gallery does not permit copies to be made of the "Sistine Madonna" by Raphael, nor the "Zingroschen" by Titian, except by special permission of the Kaiser.

The National Gallery, Louvre, Luxembourg, Hermitage, Kunsthistorisches Hof-Museum in Vienna, and the Royal Museum of Berlin, make no rules about the size of copies, but the others require the copies to be smaller than the original, or else of some prescribed dimensions.

The only museums requiring the observance of rules regarding the copying of the artist's signature are the National Gallery of Florence, where the copy must bear the visé of the Director, the Vienna Kunsthistorisches Hof-Museum, which requires that the words "copied by" be added to the

master's signature, and the Ryks-Museum of Amsterdam, where copies must be signed as for example, "After Jacob Maris," and written without imitating the artist's signature.

The Walker Art Gallery, the Italian Galleries, the Prado, the Ryks-Museum, and the Hermitage, like the Metropolitan Mu-

seum of Art, all mark the copies on the back.

One or two of the rules in force in the Ryks-Museum are especially interesting. An artist working before one of the large pictures must fill in the background as quickly as possible, in order that the white canvas may not disturb visitors. The copyist, too, must not be showily dressed.

NOTES

ATTENDANCE.—During the past month 64,886 persons visited the Museum. In 1905, when the building was closed for nine days, the number was 53,190, making a difference of 11,696.

The following table will show how these numbers were distributed:

	1906		1905
Free days . . . 19	39,366	13	28,285
Even'gs(Free) 8	1,249	6	1,799
Sundays 4	21,715	3	21,090
Pay days 8	2,556	6	2,016
	<hr/>		<hr/>
	64,886		53,190

In order that the building and collections might be thoroughly cleaned, and necessary re-arrangements made, it was the custom in former years to close the Museum for a week during the month of May. The action of the Director in not shutting the doors during this period, this year, finds en-

dorsement in the large number of people who have visited the collections.

THE LIBRARY.—The additions to the Library during the past month have been as follows:

By purchase, 229 volumes.

By presentation, 7 volumes.

The names of the donors are: Mr. Paul Chevallier, Mr. A. Feuardent, Mrs. Thomas S. Grimké, Mr. George A. Hearn and Miss Catherine A. Newbold. The attendance was 100.

THE CURATOR OF ARMS AND ARMOR, Mr. Bashford Dean, has recently been appointed to represent the Museum at the international meeting of the Verein für historische Waffenkunde, to be held at Nuremberg early in July. During his trip abroad he plans to visit a number of collections, and will examine, particularly, methods of installation.